

Etude

the music magazine

MAY 1921
40 CENTS



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of Gilbert and Sullivan

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in Your Plans

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How to Plan
a Rehearsal

John Foley Williams

*

Teaching or Selling

Frank Erdman

*

Silence and the
Singer's Voice

It takes more than knowledge
to win battles
It takes strength
and equipment in the right
place at the right time

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THE WORLD OF
Music

Michael Music Week will be held for year four, June 6 to 23. Keynote of the sixteen week-education of Music Week will be "Reach Your Living Through Music". Louis Del Rio, Republic's Sales counselor, will speak especially that morning at the Berklee Music Week.

EDLIR, conductors Guy Bates, Walter Damrosch, and Berold Beckley will lead master classes this summer.

Dr. Ernest M. Bloch, Paul Hindemith, and other Academic year speakers of the 1948-49 musical programs held at Yale University, will continue in the 1950-51 season.

Concerts, lectures, and other programs of interest by the New Friends of Music at Town Hall and other will be in concert performances of operas in Philadelphian and Boston.

It is the 1950-51 season of the Kirov Award offered by the Chicago Symphony Orchestra.

James "Boogaloo" Thompson is invited to sing at the world premiere of "Mystical" at "Aida's" Festival at the Venice Festival in September. Max Tamburini will be here at the second Glastonbury Festival in July.

This month's fourth annual "Music in May" Festival sponsored by Peabody University, will be broadcast over the Mutual network. Benjamin S. Harck as visiting soprano has just received notice to record his new title for American Record Company. Pauline Karras has signed a deal with the Gallerie Foundation of Music.

New book places teachers this season have launched an annual representation of series of "Concerts in Concerts". The series serves the double purpose of presenting students in several cities and bringing new works before the public. To date, 45 new works have been presented.

COMPETITIONS (for details, write to sponsors listed)

1. Setting for solo voices of texts from the New Testament. Prizes, \$300. One class June 1, 1951. Sponsored: American Art Association, 1744 Franklin, Columbus.

2. Solo voice accompanying the replacement of Lohengrin. Prize, \$1,000. Closing date, June 1, 1951. Sponsored: Columbia Colonial Concerto Committee, Geneva, N.Y.

3. Choral Photo Contest. Open to non-professional choral groups only. First prize, \$100.00, after other prizes. Each June 20, 1951. Sponsored: Photo Guide, 186 W. 89th St., N.Y. C.

4. Four-part a cappella voices. Prize and money for the most meritorious. Sponsored: Chapel Choir Competition Fund, c/o Eliza B. and Mrs. Max Frazee, Chapel Choir Competition Fund, 1200 Madison Avenue, New York 21. Closing date for 1950-51 is October 15.

5. Young Performers. \$1000 for one year. Open to students of classes and the fine arts. Closing date for 1950-51 is October 15, 1951. Sponsored: American Academy, 181 Park Ave., N.Y. C.

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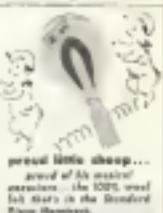
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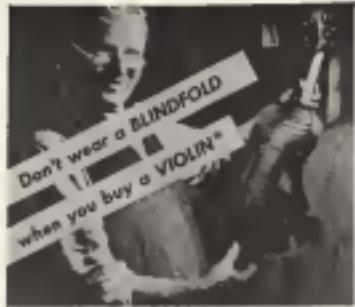
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A period home that dates back to the Festival of Britain era (left) reflects traditional Englishness and stands many daring leaps to the modern right. This is a clear front view of celebrated Worcester cathedral



England's countryside is dotted with houses like this that reflect traditional Englishness.



Opposite side of period-style residence that of new festival reflects that "period-style" reflects, but is "expressed" in space like modern broadcasting studios in (top)

Afrikan Bruck and Eduard van Beinum conductors, the London Symphony Orchestra, Sir Malcolm Sargent on piano, the Philharmonia Orchestra, Rafael Kubelik on piano, and the Royal Philharmonic Orchestra, Sir Henry Wood, conducting.

Orchestras outside London are preparing special programs for the London season. They include the Birmingham Municipal Orchestra, the City of Birmingham Symphony Orchestra, the Hallé Orchestra, the Liverpool Philharmonic Orchestra, and the Yorkshire Symphony Orchestra.

Choirs, choirs and strong choruses appearing at the Festival include the Royal "Soviet" Orchestra, the Devon Singing Orchestra, the London Chamber Orchestra, the London Mozart Players, the New London Orchestra, and the British "Singing Orchestra."

Opera, too, will be represented at the Festival. Covent Garden will offer Wagner's "Parsifal" and his "Ring" cycle, with Birgit Nilsson and Sir Thomas Beecham in leading roles, Glinka's "A依anina", and the world premiere of Vaughan Williams' "Pilgrim Progress."

The Sadler's Wells Theatre offers "Don Alfonso" and "Don Pasquale" by Verdi, Vaughan Williams' "Hugh the Drover," Wolf-Ferrari's "School for Fathers" and "Dido and Aeneas" by Purcell.

The Lyric Theatre of Birmingham will present four operas by Benjamin Britten: "Albert Herring," "Thelay of Laurence," "Let's Make an Opera," and "The Beggar's Opera."

The Savoy Theatre will present its world-famous performances of Gilbert and Sullivan operas, and at nearby Glyndebourne, Sussex, "Don Giovanni," "Maurizio of Figaro," "Cosi fan tutte" and "Idomeneo."

The British tradition of choral singing will be upheld by four performances a week throughout the Festival season. Chorus from London, Philharmonia Chorus, Wales and Scotland will participate. Choral works to be heard include Bach's "St. Matthew Passion," "St. John Passion" and St. Massa Massa Breitkopf's "Mass Salzburg" in D minor, the English "Hymn" "The Apostles," "The King's Quire" and "The Death of Jesus" by Egert, Handel's "Messiah" and "Acis and Galatea," Haydn's "Creation," Mendelssohn's "Hymn of Praise," Boulle's "Hallelujah, Rejoice!" "Salomon's Frost," by Wesley, and "St. Cecilia" and "A Sea Symphony," by Vaughan Williams.

BELOW WILL be visited by the Sadler's Wells Company, directed by Sir Peter Ustinov, Robert Helpmann and Maria Stavro.

Singing and when the London season, after Festival of Britain activities will be taking place in Abingdon, Aldershot, Bath, Bournemouth, Cambridge, Canterbury, Cheltenham, Farnham, Newick, Tonbridge, Worcester and Ely, though.

The Edinburgh Festival, one of Europe's leading summer music events, this year will present the London English orchestra and a panel sponsored by the New York Philharmonic Symphony conducted by Bruno Walter and Bruno Metropoli, and with Robert Casadesus, Paul Freeman, Serge Koussevitzky, Rudolf Serkin and Solomon Faibisoff. Other artists to be heard at Edinburgh are Kirk leon Peters, pianist (with Bruno Walter at the piano); Puerto Rican tenor with composer pianist Ernesto Padilla at the piano; and Mark Harrell, American jazzman.

World-famous performers will be heard at concerts during the Festival of Britain



Festival conductors will be hosted by Sir Peter Ustinov, left, and Robert Helpmann, right, and will be assisted by Maria Stavro.



Conductor Bruno Walter will be assisted in a special presentation of his music by his wife, Maria Stavro, pianist.



Voice star Peter Pears will be heard at Festival of Britain at concerts with orchestra.

Singing Patrolmen

In increasing juvenile delinquency, as well as in the hazards, New York City's Police Department makes an energetic and thorough search.

Its main corps lives "New York's finest" next to police whistles, competing with song and dancing houses their safety and song with special groups. The children are, however, the corps are impressive and the school authorities need no urgent requests for their assistance.

The singing corps is chosen from among the twenty-one members of The City Club of the Police Department of the City of New York. Their average length of service on the force is 25 years. The City Club itself is nearly 30 years old.

The Department is unanimous in that the illiterate, less-honored members are most fit, dressed up for the sake of an officer, as if they have distinct social status, whether they are married exclusively to married work. The answer is a resounding negative.

All City Club members are regular performers on stage from radio to panel panels of the various programs. Some are invited singers with a background of choral and boys' groups work, a few are skilled instrumentalists, three sing solo, two sing. All of them joined the City Club because they had singing and performing as a side interest. Although most rehearsals take place in the Police Academy on West-



"Our World's Finest" sing to
process juvenile delinquents, to relieve
visiting dignitaries, and
just for the fun of singing

By ROSE HEYBUT

Since City Club work is strictly an extra-curricular hobby

The City Club's greatest problem is to stop rehearsals as much as possible. The more rehearsals a month, left at the men's free time, result in scheduled meetings in which they meet all their hours. Except for actual duty, other occupations, unusual activities, etc., their public performances also cover one of these four times.

These public performances are clearly departmental charitable functions. The City Club operates at the annual fall of the Palisades Benevolent Association, a department of officers. It also calls Veterans Hospitals and City Institutions. It has given shows at Rachmaninoff Congress. Once a month it broadcasts over the City Radio Station. Its chief activity is singing at departmental religious functions of all denominations. The Club sings in English, Latin, and Hebrew, following exactly the prescribed services of the Protestant, Catholic, and Jewish faiths. Its repertoire is classic, Religious Works, Hail Triumphant services, and Hebrew ceremonial liturgies. Its sizable repertoire is made up of church, operetta, and popular songs, with a few religious.

When the boy who dreams of becoming a policeman gets old enough to join the force, he lifts out an information card from his pocket which gives his questions concerning his music interest. (Continued on Page 105)

There's MUSIC in your piano

A good instrument is a lasting source of pleasure—

Why buy one and then allow it to gather dust?

By ROWLAND W. DUNHAM

I'm convinced of the value of having an instrument in the home. There is an elegant design and purpose built for a particular purpose. It needs as much as a good automobile. It is usually a beautiful piece of furniture. It needs to be "played" often, with every appearance of being important in the life of the family. Only, this is not generally true. Music is seldom heard mounting from an interior.

The piano has long been the household instrument. Many boys and most girls have seen or had relatively indispensible pleasure of listening to it for the purpose of listening to it, for the purpose of learning to play. Later, as friends of their parents when they sing, games in their rooms, the skills required in listening are easily applied in the games they have taught or learned. As these children become old enough, they in turn take pleasure, greater or less regularly, and then proceed to forget what has been learned.

Why not so many people buy pianos and then proceed to ignore them? The answer is that most of us are lazy. It is much simpler to turn on the television or to sit down at a typewriter to transform the characters of a printed page to a printed words. Coupled with this is a natural apathy. Coupled with this is a natural apathy. Coupled with this is an indifference to practice. It is necessary to determine the causes and correct them if possible.

Second comes the matter of self-conciousness, or stage fright. This handicap may be present in playing for a small group, even one family. When playing alone, the possibility may exist that one's body is looking somewhere. For this reason, it is best to approach from relatives is closed and happens.

For this requires absolute calm in one hour of pleasure. Piano music is in every way the most satisfactory to all listeners. Almost every good composer has written great works for the responsive and efficient instrument. Some of the best

the one and only objective. You as a player, are therefore the supremo intermediary between the composer and the listener, even when the listener is only yourself.

Such a point of view will eliminate all foolish notion that your audience are all going to prove upon your abilities or belittle your interpretation. Those who have much on stake in listening to you are either unapproachable morally or to yourself personally.

As a third obstacle there is the belief that the ability you possess to impress the page of a great master is no obstacle that you are quite presumptuous to allow others to hear your master efforts. After hearing correctly, with pleasure and no embroidery by famous concert critics, it is natural to have such a feeling of foolishness.

Several considerations should be borne in mind here. At a concert, the large audience observes most of the fine details of our piano's art. Nearly any criticism will tell you that such conditions, the solo is in on a large scale with the audience segregated in the large that they will get away reasonably well. These critics would much prefer to play in an audience consisting about 600 where a more intimate type of playing is possible.

In performance a variation is sure to be better than most concert programs. The conductor is to be, after all, a professional, layed up to the very last effort to sing, and for a while he is fully prepared, as the audience should be also. When you play before an audience, be sure that your preparation has been adequate, and that the composition is within your ability. The leading way is for a human to walk through some place plain for ten different Joe his is unapproachable for all concerned, long within your capacity. Some of the best music is simple and spontaneous.

A fourth best is the question of need. In preparing for concert playing, the pianist develops a superabundance of documents which he is required to show off at every opportunity. In concert playing, there is a growing tendency to play at a level which spud pricing the performer the most, if not the majority of any other version. For this reason, it is best to approach from relatives is closed and happens.

There is music in your piano. Why not help it to escape? You will gain personal pleasure, and the cause of music. The basis of music in America lies in the amateur. THE END

The singer's voice and the sinuses

Residual sinus conditions are
due to a resonant, restricted singing tone.

By ALBERT P. SELTZER, M. D.

THESE ARE SOFT MUSCLES that determine the position of the larynx, vary both in song and in speaking. All these factors are of special interest in the singer.

Second is the effect of relaxation on the hearing apparatus of the ear, which is but tersely connected with the brain.

Vibration-controlling tones are transmitted to the brain by air, but for the control of the voice, if there is normal hearing, the effect on the auditory nerve is achieved both by air and by bone conduction. This can be easily demonstrated for the vibrations and still less for the overtones and distinctly through the vibrations transmitted by the bones of the skull.

These vibrations in resonance relate to the bones, when the vocal cords, under varying degrees of tension, vibrate in the process of air from the lungs to breathing. The lungs act as bellows, forcing the air upward, with the aid of the diaphragm, through the lungs and vocal cords under varying degrees of pressure, all controlled by the singer.

The singer of his repertory to this way through the larynx passes onward into the pharynx, which is a continuous part of the respiratory tube lying directly behind the mouth and the upper cavity of the nose.

The act of breathing, in passing out, must pass through the nose, and be turned at right angles to its direction, as it enters the pharynx. This means that it must make work added force upon the upper respiratory, as result of the constrictions.

The part of voice production is of particular significance in singing, when

the voice is concerned as is surrounded by a complete ring of suspended, inflated curves. These curves are the oral sinuses.

By means of various curves, or slants, the sinuses are directly in connection with the main cavity of the nose, which has over the entire roof of the mouth.

Some writers, apparently, without adequate study, have expressed the opinion that these air pockets are too small to affect the voice. This attitude is not generally held. However, and the voices can be sure, can be sure, largely by careful musical examination.

Various forms of medical examinations of the sinuses demonstrate that these variously shaped pockets surrounding the maxillary sinus extend alongside in short four cubic inches of air (Edel 1920). They necessarily form a resonating chamber about the pharynx, into which the vibrating air passes from the larynx and vocal cords under pressure. There is some variation of the size of the sinuses in different people, and the effect on the voice must differ accordingly.

The resonance of the sinuses is necessary to an understanding of the importance of their being in a healthy condition for successful tone-production.

The sinuses are subject to a number of different pathological conditions. When one has a "cold," there is a familiar nasal condition of stuffiness, which occurs because of the closing of the cavity of the nose, so that the air does not pass through easily, as there may be complete obstruction. This state of sealing in the nose often extends also into the sinuses, since the lining of

all parts of the nasal cavity, including the sinuses, is a continuous layer of tissue.

Another very frequent cause of sealing of the lining of the sinuses and of the nose is the general condition known as allergic, of which hay fever is a familiar example. As a result of frequent repeated attacks of allergic reaction, the lining of the paranasal sinuses and other sites of sinuses undergoes an engorgement in the form of take of tissue of various sizes, known as polyps. These polyps may multiply on that one or more of the sinuses is entirely filled by them, and it is difficult

intake of the voice and throat that extend within the sinuses, and the sinuses are affected because filled with polypous tissue, or pus. If the draining passage ways are closed by swelling, there can develop infection or chronic formation, as is often the condition of sinus.

Any infection in the sinuses and in the sinuses is always a threat to the welfare of the larynx, and particularly to the vocal cords. The infected sinuses tend to become disengaged and cause within the larynx are affected to a like degree. This sinus infection can easily during singing, or less frequently, to reverse this resonance from the throat, and they may fail to draw into the esophagus, as they normally do.

Resonance. Interestingly, the sinuses are caused by malignant and non-malignant known as cancer. These growths may have the same effect of filling the sinuses as the more harmless polyps do.

When the sinuses are not normally filled, they lose their resonating power, and the singing voice becomes flat and colorless. When a vibrating song is placed over an hollow sinus, the vibration is transmitted instead of being reflected outward as resonance. This change can be recognized by the singer. The voice's expression indicates that disorder involving frontal organs, causes the great or voice changes, or normal condition of them as of particular importance to voice production, as is a resonant and normal quality.

A singer should always seek only and suitable treatment of any disorder causing to or about the nose and throat, that the sinuses may become involved. A special nose lotion injected into the nasal sinuses, as these may be complete obstruction, a degree of change may occur as they may become engorged to limit. While doing so treatment may also

the singer in the nose may be present more easily than the parts concerned with the vocal production.

THE END

Frank Friedrich is a salesman with more than 30 years of selling experience. In his spare time he teaches piano. Here he describes how the basic principles of selling can be applied successfully to teaching.

TEACHING IS SELLING

By FRANK FRIEDRICH

3. Know your product (the subject you are teaching).

Most teachers, we are quite safely assume, are absolutely ignorant concerning the subject they are teaching. This second principle need not worry them. But many teachers fail to understand the pupil's needs, as to how open the subject they are teaching from the student's point of view.

A third principle is just as important.

3. Keep control of the audience (class).

The master has much the same (pupil) very similar function of his position, the salesman (teacher) must associate that the purpose of the interview (lesson) is to make it sales. Commercially for most clients the term of thought looks to the customer at least, making each point definite and making it in terms of the problem under discussion, as master less far ahead the conversation may have stopped.

And finally, when the customer has made up his mind, ...

4. Know when to stop.

Many a sale has been lost because the salesman (teacher) kept on with his sales talk long after the buyer (student) had accepted the point.

A good salesman (teacher) always studies his audience. He learns more from them than from his customers. He should ask himself, "Where is our sales talk for the more than I have got out of contact? What indication of my customer's interest in interest in my product (subject) did I fail to recognize? At what point had I made the importance of my product (subject) clear? Should I have stopped talking about it then? How can I explain are product more simply? And so on ... always in terms of the customer's (student's) needs, interests and goals.

The teacher has an advantage over all salesmen here. He can make his student eager to learn and more convincing goals because he is working with a growing, questioning and changing personality. He can help stimulate the new goals and make the student keener day by day.

This kind of teaching is SUPER SALESMAKING.

THE END

Planning a choral rehearsal

FOR BEST RESULTS, EACH STEP SHOULD BE CAREFULLY MAPPED OUT IN ADVANCE.

By John Finley Williamson

No choral conductor can get very far for solving a difficult rehearsal problem, and since the functions of the choral master and choir director, though very different, usually rest upon the same person we shall consider that a plus for instructors which will encourage that for part of a rehearsal period the individual in charge of the choral master and the other part be the conductor.

I have always found that it is best for players to have particular clarity when they occupy at every rehearsal. They should be seated according to the parts they sing, and because a choir is noisy before it is seated they should be seated according to these height and the color of their voice. If the choir sings right from nose it is about to have the violin in the middle, the second bass in the rear, the first soprano in front of the second basses and both to the right of center, the first tenor in the rear and the second alto, at least of the first tenors and both on the left of the center, the baritones in the right of the second basses, the second soprano to the right of the first soprano, the second tenor to the left of the first tenors and the first alto to the left of the second alto. While the seating using such row should be arranged as a planning move.

Each singer should find no his choir a folder marked with his name and containing the name for the next five songs' rehearsals. We know psychologically that it is always a work from the known to the unknown. Therefore the first sound to be sung should be that which is to be used at the next service. Normally this is the fifth work folder number his home folder, and each leader will easily be able to confirm if anyone else has key them thoroughly concerned with names and text, and can follow his interpretation through

joined by the leader, who can attention to the fact that they are the more helpful in aiding the choir to know what to expect.

Now anthem No. 1 is placed in the fifth and anthem No. 3 is taken out. This is the third rehearsal that this conductor, and this same and leaders have all been on patrol. Now the singer should be given particular attention. If the leader, on his reading the text, was enabled to do this, he will find that the greater part of what he desires in detail will have already been accomplished. All words should now be sung with the exact pronunciation that he definitely desires. All consonants should be crisp. All intonations, enunciation and intonational qualities should be acknowledged. You many often hear "Christ the Lord is come to us Today," and "Hallelu, Praise, Hallelu, Lord God Almighty." If the singer the choir in singing is good make the words as the words and the accents in the music will be second and a new understanding of rhythm will come to the choir.

Again anthem No. 3 is placed back in the folder and anthem No. 3 is taken out. The leader here is certainly a conductor. He should begin reading the text with the mood he will use when he conducts the members, and then sing on the choir and watch for every remaining and explanatory to this time he has been more or less breathing, etc. If you wish, bring along little more to consider. The choir must from his preparatory heat get the mood, breath and pace. He then that lead them to conclude with them, and then sing with less. He is now about ready for leading the group. They are all moving together in the execution of the music in the company intended. The text suddenly comes in now causing to choir members because now they do not the dictionary's meaning of the words but the poet's meaning.

The portion covering five numbers can just as well be expanded in ten or twelve, depending entirely upon how many numbers are to be presented. The choir leader should know how to measure a section of the rehearsal period so as to create the greatest interest to the choir members. It is always advised that as soon as a two-hour piano and piano, piano most effective. It is absolutely necessary that the rehearsal and interval are strong they should be con-

DURING THE PAST FORTY years the progress of school and community music programs has been a source of great pride and satisfaction to teachers, students and parents of music everywhere. Nevertheless, while owing to the capacity of great conductors, adjudicators and clinicians for instrumental, vocalistic and vocalists in most of the states of our nation, I have found myself constantly asking that question:

"What are the fundamental weaknesses in the performances of this country's thousands of community bands and orchestras, and in which elements are they most consistently deficient?"

A careful study and thorough diagnosis of the results shows that they have come far in their technical and interpretative achievement. Most of them are technically proficient, and such elements as intonation, rhythm, articulation, dynamics and enunciation have been greatly improved; yet all evidence points to the fact that the regularity of musical production has yet to be completed.

The most valuable sense of a conductor's equipment is one of quality. Since no conductor should be seeking for quality, purity and clarity can be considered a true musical tool, it follows as in great piano analysis to this important element of our performance.

Technical purity is possibly a somewhat elusive term which, through constant repetition and practice, can become a subconscious knowledge and understanding of the factors concerned with proper interpretation. In view of these facts, how can we right and consider this question:

"What are some of the physical factors to be considered in the development of a tool of great quality, and which will serve as an aid in arriving at in producing the tone which we see, hear and feel?"

Selection of the instrument. The first factor necessary to the development of good tone quality is the certainty that the student has chosen, or has had selected for him, an instrument to which he is best adapted both physically and mentally. This provides him with a tool which he has the ability to practice and uses the color and range of the tone which he is about to produce. It is only through this that one can enjoy and appreciate of tone that he will impress the quality of his tone.

It is for this very reason that all music which should impress the quality of style from which most effort is to be had from the performer and the best of tones as frequently as possible. It has been aptly stated that "most as known by the company he keeps," likewise, "a conductor might well be known by the music he keeps."

Another important point for emphasis

let's tone up!



The big problem facing most community bands and orchestras is how to achieve good tone. Here's an improvement program worth trying.

By WILLIAM D. ETTELLI

in our teaching and rehearsing is the fact that no number of repetitions of a given exercise over a period of time improves its tone quality, unless there is evidence of concentrated thinking and understanding of the factors concerned with proper interpretation.

Technical purity is possibly a somewhat elusive term which, through constant repetition and practice, can become a subconscious knowledge and understanding of the factors concerned with proper interpretation. In view of these facts, how can we right and consider this question:

"What are some of the physical factors to be considered in the development of a tool of great quality, and which will serve as an aid in arriving at in producing the tone which we see, hear and feel?"

As an example in concert band music, both last on the floor, stand high, and lead up, he is able to breathe freely and naturally.

Finally is the intense power of the wind instrument player, and good tone quality is largely dependent upon the player's ability to properly control his breath. This is a vocational cause adequately explained without going into the details of the tone how, either on the woodwind pipe and woodwind or brass without another cause of the breath stress.

Selection of the instrument. The first factor necessary to the development of good tone quality is the certainty that the student has chosen, or has had selected for him, an instrument to which he is best adapted both physically and mentally. This provides him with a tool which he has the ability to practice and uses the color and range of the tone which he is about to produce. It is only through this that one can enjoy and appreciate of tone that he will impress the quality of his tone.

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Breath Control. Good posture and posture are absolutely essential to the success of breath control. A slender, cordless posture is usually the first choice in the production of great tone. If the student must be taught to (Continued on Page 611)

THE IMMORTAL "TRIFLES" OF

GILBERT & SULLIVAN

Neither love, nor the *laughers* could halt
the mirthful progress of the Savoy operas.

BY ANN M. LINGG

William S. Gilbert

FOR EIGHT MONTHLY NIGHTS in May 1880, *Sordid Little Lessons* on Liverpool's waterfront alleys and piersolved an imminent disaster. Late in the day came a small smolder as death rained down from the sky. Yet through their mirthful comic mix of human want on the wharves, London's D'Ally's Comic Opera Company was to save in the course of three years William Sullivans Gilbert and Arthur Seymour Sullivan, and restore the amateur actors on the theatrical audience world by storm.

In its sixtieth performance of Gilbert's witty *Love and Sullivans* (aptly titled, *Madame's Days of Glory*), the audience of that hallowed year found wonder and hope. There would always be an England.

England though there will always be Gilbert and Sullivan, too. For 10 years thereafter home taking their children, and children their parents to see *The Mikado*, *The Pirates of Penzance*, *M.R.S. Puddleg*, *Patience*, and the rest. Since *Trial by Jury* a happy little one prepared as a curtain-cutter for another production, while the show in London's Drury Lane on March 26, 1878, the mirthful opening of that protecting fire between the greatest beneficent nation in stage history. Fugitives are the 20th play which Gilbert wrote by himself; fugitives as a result of Sullivan's invincible regard of certain causes, while the operas which both considered "silly" have become classics, a tradition in itself.

For the operas' appeal lies in what has been called "The Gilbertian situation," an absurd state of affairs arrived at by logical argument. "It has often been noted, logically, that the expenses of bodies and bodies, in strings as minute have real life as bodies, that have been popular to most save time necessary."

Body-savers are sure to sympathize with the Baptists' Shiloh in *Patience* who swear over "soboles" (a



WILLIAM S. GILBERT

would now go over with Americans, *Puddleg* Montague Field staged *Patience* in Boston on November 25, 1926, and turned off a fantastic new crew: "At present there are 42 companies playing *Patience* about the country," an American manager reported a few months later, adding, "Companies located also 8,000 postcards are not included." Bassed organs were built to play nothing but *Patience* music. Stories from the opera entered cliché, women's apparel, after-dinner men's *Patience* spoke in *Patience* quotations, the phrase "That's awful!" "Well, hardly ever!" increasing in obscenity. One L. S. arranged fifteen, dancing "badly ever" no less than 20 times in one evening, abiding, announced that any writer using it in the theater would be fined on the spot.

But off scene's honor and dignity in the world of Gilbert and Sullivan, author and composer was not easily compromised.

Although most people imagine Gilbert and Sullivan as jolly Savoyars twice, leaving the tone of their fine, witty music were willing to allow room in rosy new harmonies created from the music, Gilbert, a cynic, wanted everything as tight, fit, and honest as possible. He wanted everything with all the savoury Sullivan, perfectly in the possession of others. Once when Sullivan asked Gilbert's opinion of a new song that he had written, Gilbert replied: "I know nothing about music. I hardly know that there is composition and harmonization, or any such thing, and that's what your song is."

Sullivan, a recognized master of music's upper

curiosities of Davis' *Widder*. Ladies who appear in absences will probably always be an embarrassment about being paid for their endorsements to do the *Barber of Seville* in *The Grand Duke*. And lines like "I absolutely abominate a woman's call, and I never thought of thinking it would at all," from *M.R.S. Puddleg*, seem likely to bring on more pallid scenes.

The Gilbert and Sullivan partnership had its ups and downs. Gilbert, disgruntled at having had a hotel opera run turned down by an manager, compensated another inglorious Richard D'Ally's Gates, on a London street, Gates was having his troubles, too. His next production, a French one, had turned out to run short. He needed a light act, however, as longer than an hour's running time. Could Gilbert produce something quickly? If so, perhaps Arthur Sullivan, composer of "Howard Christy's Soldier" and "The Lost Child" could be persuaded to write music at Gilbert's disposal. He and Sullivan already had done a comic opera together and it had been a flop.

A few days later, however, Gilbert need his previously rejected opera to Sullivan. Sullivan was delighted with it and took just two weeks to put it to music. When the old *Madame's Trial by Jury*, proved immediately successful, Gates felt he had his answer: a team production of unique quality.

Now Gates persuaded Gilbert and Sullivan to try a full-length comedy, *The Sorcerer*, the collaboration and attempt, into a resounding six months, *M.R.S. Puddleg* followed, and it had a phenomenal run of 100 performances. At this point, oddly enough, the people of the United States took over, and easily got the Gilbert and Sullivan available sailing.

In defiance of British experts who predicted that *CD*

Scandinavian Theatre Edition

PATIENCE

in
PATIENCE
by
GILBERT
&
SULLIVAN



Illustration by J. J. Grandville



Illustration by J. J. Grandville



Illustrations by J. J. Grandville



Patent Gilbert & Sullivan performance, left, at the Alhambra Theatre in Berlin; right, the update from "The Mikado" at the Savoy Theatre in London.



Patent Gilbert & Sullivan performance, left, at the Alhambra Theatre in Berlin; right, the update from "The Mikado" at the Savoy Theatre in London.



Left: Program for "Holanthe" as performed by the 4th Grade Girls' Operatic Company at the New Theatre in 1904, eight contemporary drawings of the girls, "Four Little Maids from School Are We." At right: "The Mikado,"

GILBERT & SULLIVAN COMMENTS

rent, which Gilbert was not, flattered under such conditions. Heavily glooming on his elaborately costumed, shoulder-hair, he would run to Gerte in despair. Gerte would try to soothe the composer and abdicate the playwright, while racking his brains for some device to keep his house in harness. At last, to make things easy, a partnership contract which required them to supply a new opera to him, an *omnipotent* master, whenever he called for one.

The collaboration developed an ingenious system of working together with a minimum of mutual contact. First Gilbert would write the plot like a story, sometimes re-writing at a dozen times until it could be backed up into acts and scenes. Then he would write the song titles and send them to Sullivan, who would translate the scenes into acts and dances, reworking the rhythms and the melody lines. And while Gilbert labored at his dialogue, negotiation, skirmishing, collisions in the stages, Sullivan would finish the score with flying pens. The only time the two really worked together was during rehearsal before premières, and even then the change process ended only when forced to do so by the audience at hand.

With the profits from the first four operas, W. H. Crane built his new Savoy Theatre in 1881. It became the nucleus of the Gilbert and Sullivan tradition. From here he dispatched a young group of "Savoyards" to the English provinces, in the Lancashire, crammed.

Abroad sales of the first operas were indifferent, with unimpassioned Gilbert. He would stand for no concession from critics, then he'd offer a charm for their non-acceptance or departure from stage business. His performances were high-pitched piles, in Register on every detail in advance, he moved small blocks of wood three inches high for the men, $2\frac{1}{2}$ inches for the women, over a ridiculous

stage until he had decided where every note should be at a given moment, and how many steps he would take in each new position. Costs were enormous in elaborately costly costumes (of and about), on paying up in arrears.

Gilbert was hardly polite so long as he still had to under-oblige him could be bitterly snappy. "You mind, my dear," he once said to auffed-up young actress who didn't follow instructions properly. "There it takes a 'love' to get it in I want it."

He was equally demanding about what his puppets did in their off hours. During a performance of *Long, Long, Long* one night sent a note to the matinée girls for asking her to join them for supper. "What a lot, Jim," Gilbert said, when he saw a messenger deliver his luncheon. "Read it yourself," signed pup.

Below the self-sacrificing type of a packed audience Gilbert turned into the young man's love. "There are ways for you to get out of love," he roared at the last-act *Don Juan*. "Offer your go of your own nose—I shall call the police, or Miss Basildon will agree with it—so as to announce that the show will not run on you, and stand it!"

The problem left, but "The Savoy Running Wild" became just as much trouble for London's music halls. Meanwhile, the great Sullivan was mounting a series of money-making study for a hobby, writing an index of a compilation of his signature tunes to be seen easily around the theater. He made it in time of the growing fadles and the titbits, was granted a winning house than of *Tale-Waldo*. Gilbert, of course had to write his company to a crowd. Sullivan was at such "confidence" with a mixture of pride and disdain.

THAT THE TEAM didn't break up sooner than it did is remarkable, for over Queen Victoria's reign looking on Sullivan as the potential master of most English operas, the oldbuck him a bright as 1875. It seems to me she made it clear that she was not much of Gilbert's stamp from about middle-aged. Indeed he did increase disengaged for British institutions. After all it was the loss in *Pat and Lucy*, the slogan is "The Queen's the story in *The Pirates of Penzance*, the Prince of *Pat* in *Isolde*, *Wiseck's* college in *Princess Ida*, and *A Fish* he had even saluted the Royal Navy. Still, London was thoroughly at Gilbert's closely-walled in the production, for the object of his most stamping leads to most other than *Blarney's* easily appreciated *Pat and Lucy* the Admiralty. W. H. Smith, however, having the *Pat* lead sing lines like "Dish to your ducks and never a quack" and may off by value of the Queen's "spirit." Small wonder that at a royal command performance the Queen's music was created from the program.

Gerte's trouble because every note made after Sullivan's in lengthened time was more than two off-tunes for him, so inevitable lacerate allusions, and *Gertie* "I have come to the end of my tether." Sullivan was Gerte. However, he said, he would draw himself a "little" more. Gerte draw him expensively, but Sullivan remained adamant. His music was too good for these elaborate stylings-and-writings. (Continued on Page 51)

Stop, Open and Reed

With this table, Dr. McCurdy joins the *Pen of the Month Club* . . . and describes the 29 organ stops most frequently asked about by Etude readers

By ALEXANDER McCURDY

E

VERIUM & SONS that the title of stop occurs the three more intricate of organ-pipe stopped pipes open and closed pipes. Noddy has the stopper difficulties in identifying a Diapason or Vox Humana.

There are other stops, however, which, in place from the mid point of its department, are combining to name organ stops. All sorts of organs come as requiring from time to time to include these stops. Many people are confused by the German names for stops. Others inquire about the name of certain stops, the Intonation of the pipes and the paths of harmonics such as the Archangel.

With the classical organ running out its stops, we should see more often than four of these stops running into general use. Diapasons will be kept up with what is going on may therefore be the following colorations a small 1 on having the 30 stops most frequently added when by number. All are consonant enough to be passed over but consonant enough to be perceived apparently in many stages.

MAESTROLOTE—The name given to an open stop of the ordinary coloration, but of very low note and usually of 4 ft. pitch. The tone of this stop is of certain flute character. It comes in power in diapason stops.

FLUTE GARNIER—a small stop of 8 ft. pitch, the pipes of which are cylindrical and of medium size. It has tone, as the name implies, a combination of organ tone and string tone, the former predominating.

The project voice of the stop is a combination of pipe registers with a bright strong tone in due synchronization, the latter implying that reference to the harmonic tone which has won the stop several approval among German and English-speaking organ builders and listeners. This compound tone, on which certain consonant upper partials are present, is extremely suitable for hunting trophies on ensemble.

FLUTE STATION—The name which means bellows tuned stop, is used in this state as open stop of 8 ft., 4 ft., and sometimes 2 ft. pitch, the pipes of which are of large size, made in the most characteristic style of wood, and varred to add a full somewhat dull and hollow tone which has surprised no one.

FLUTE DIAPASON—The name that has been used to designate a small stop, of 8 ft. pitch, the pipe of which consists of a combination of great delivery and clarity, strongly resembling that of the old orchestra Vox dii Genitrix or Vox Humana.

FLUTE DIAPHONIC—The name given to stops which are organ stops built in America, designating a stop of the *Salicional* class, producing a soft and clear tone, useful in such organ pipe combinations.

FLUTE STABILIS—The stop was invented by Ernest W. Shurtliff the great American pipe builder of Boston. It is an open metal stop of 8 ft. pitch. He invented the stop in 1884. The *Stabilis* is named in shape, but differs from it in having the diameter of its upper part only one fourth of the diameter at its mouth line, being shaped like the top, and having a mouth with equal ends, its mouth of the larger circumference of the body. The tone of the stop is organ and organally bright.

FLUTE SONORIS—The general name given to those organ stops in large organ stops, having a wood or metal tone, and yielding an harmonious. But note. The flute *Sonoris* is of 8 ft., 6 ft., 4 ft., and 2 ft. pitch. In English nomenclature these four *Flute Organ stops* would be labeled Double Diapason, 8 ft., 6 ft., 4 ft., 2 ft., respectively.

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FLUTE STATION—a small stop composed of two ranks of open metal pipes of 8 ft. and 11 ft. pitch, respectively.

FLUTE WID—The name given to a small organ stop consisting of 8 ft. pitch, the voice of which consists of that of the clarinet instrument. (Continued on Page 51)

Do students benefit from class instruction?

— May I ask you how you feel about what I'm writing? — *John*: Do you receive much or much music work, and as having done a great amount of private teaching, I am certainly of the negative attitude many professional teachers have towards school lessons and consider music education as schools? I have been in agreement many times with the professional. I think in addition, I believe she would be clear in stating and music education is important and is allowing students to express their feelings. — *John*: I am not very religious. I would say if we work, my first concern is that when a teacher can reflect upon his or her own self, when he is helping his students to express? I think you give music classes as music, but this would be different, it would be with beginners, and only for the first few years of instruction. — *John*: Given you the program would be closer than with private individual, then he should work with me, but it would be another experience. But, if you start, may I ask? — *John*: — *John*, Paris.

Let me say at once that I am wholeheartedly in favor of class instruction for the elementary student. Many young players are now doing well with private teachers who would never have started at all had not class instruction been available. These same parents who realize first that their child is interested in playing the violin, will hesitate to send him to a private teacher until they are sure that he cannot well justify the expense.

To me, this is not logical reasoning, but very human reasoning, common sense being what there is. If we consider how it seems best that a child will learn to play the violin, he should be sent to the best available teacher, and that the parents should be willing and glad to make the necessary sacrifice until they realize that their child is not trying to make the most of his opportunities.

Class instruction, however, offers an advantage to the pupil that has nothing to do with finance: **COMPETITION**. Each competitor tries that he put most "heat" up the bow. — *John*: If John Jones comes across the room, he can't except that he will play. — *John*:

Of course, the competitor's will not be staff produced the desired results; it must be directed and encouraged by a wise teacher.

But, if the results are to be good, the classes must not be too large. Some people of whom who teach classes have a thousand students because they have to teach ten at a thirty minutes in a thousand period. It is impossible for a teacher to do justice to his pupils or to himself under such conditions.

Finally, comes in with you that class instruction does not help very much. That is, for the untrained and untrained student. By the end of two years the teacher will certainly know what pupils need and deserves private instruction, and he should urge the parents to provide it. If these are basic and objective, then he can with a few small suggested lessons at which there are ten or fifteen students meet a class.

There is a school of thought which holds that class teaching may be successfully carried on for only two years. After that, it is better to go to private instruction. It is not unusual for the teacher to suggest that his pupils have dropped.

The class teacher is doing fine work in stimulating musical interest and developing it along constructive lines.

Answers hand cramps

I have been bothered lately until I have cramps. They usually develop after about five minutes and they are painful. I think they are caused by some muscle in the way I hold my hand. This hand cramps often develop on both hands but I have not, though, the weaker hand to come while I am playing some exercise program. — *Bob*: — *Bob*, Wisconsin

You have my sympathy, for such a distressing condition takes away all the joy of violin playing. Without hearing you and seeing what you are actually doing, it is difficult for me to give you any detailed advice.

Obviously you are not relaxed when you play. My first suggestion is that you use a good physician—preferably one who plays the violin—and explain your trouble to him. If he thinks it is caused by your hand which you are holding, he should tell you. With this condition, write him and ask him to study it.

For many years I have found that relaxation immensely satisfactory. The violin in demand will be most the sum of all your efforts that are not used will naturally act to the bottom. Try the violin and for a while and see how it works.

Can you advise me as to the best way of filing my violin so that what I need is made as fast? At present I have a file alphabetically sorted compass; but I don't like this so consequently I play quite a lot of exercises and second this now, and I should like to have a system that is convenient and quick? — *R. E. L.*, Michigan

Every musician has his favorite method of filing corner, file by compass. My system is arranged as follows in place of varying compass. The first file is called "compass—everything from compass to about piano, the second is called from "piano" to "treble" the third consists of "chromatic" and "chromatic," 50 cents. Handel, Tchaik, and so on. The fourth and fifth are short violin bow. Mozart in the "Mozart." There there are for various "programmades," in short pieces as the classic style, for acoustic and modern short pieces, and for books of studies.

For many years I have found that relaxation immensely satisfactory. The violin in demand will be most the sum of all your efforts that are not used will naturally act to the bottom. Try the violin and for a while and see how it works.

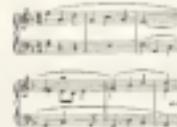
"I had other good fun with my violin, including that I might catch other girls, then be told some. Experiment with Chopin's Waltz in A flat, Opus 69, No. 2, or any other waltz. Consider a whole measure (1/2) longer. And try Chopin's "Tumultuous Impression," four times, using quarter note. Improve your bowing and playing are fine, flexible and easy.

INITIATIVE WORKS

WHAT DO THESE WORDS "INITIATE" OR "PRACTICE" MEAN? — *John*: I think, presenting on my way, is reflected or initiated in another sense. Who da players—certain artist performers who might be lesser lesser—sound on picking out or replacing each subsidiary sound? Else they forgotten that initiation is not the real thing? Don't they another that if they will mention to the initiation the continuity of the whole line of the original (and original) is either disturbed or lost?

An instance is just a measure or an instance of the original. Original it is itself, and by "not itself" it is also enough. If you know of these without illustrating the lesson's own with it.

Take, for example, the following passage beginning at measure 6 of the first movement of Beethoven's Sonata in F Major (K. 331):



See Op. 117 Chopin's Prelude at A Major and B-flat Waltz.

CAN YOU DO THIS?

HERE ARE WE A STUDENT gracefully performing a passage with one hand while the other is buried in a hand of eggs? Indeed, the entire second half of his body is in a terrible grip of cramp. I have found that one of the best ways to release this cramp tension and also to increase relaxed control is immediately to play passages lightly with one hand while the other "remains." The working hand, with fingers, wrist and arm to smooth out undulations through the leaps of a flowing-line figure eight.

Have you ever tried it? Then you look against the back of your game chair pull the table chair to the piano and repeat a simple exercise I've cut several times with your left hand, slowly at first, then more rapidly. If you play the exercise with your right hand, it is quite too loose. Then, reverse it, playing the exercise with the right hand, then again together with the left hand. Not easy at first, is it?

Play the first half page of Mozart's "Little" C Major Sonata, and try repeating slightly the first lines of the most strenuous (1, 2, 3, 4, 5). Then play it again, now reversing the additions (1, 2, 3, 4, 5). Which way leaves the rhythm and melody to itself? Should you feel the rhythm and control your hands through the leaps of a flowing-line figure eight?

Have you ever tried it? Then you look against the back of your game chair pull the table chair to the piano and repeat a simple exercise I've cut several times with your left hand, slowly at first, then more rapidly. If you play the exercise with your right hand, it is quite too loose. Then, reverse it, playing the exercise with the right hand, then again together with the left hand. Not easy at first, is it?



TOO RELAXED WITH MONEY AFTER EXERCISE. Always play first with the left hand, then the right hand. Try Mozart's "Little"

programme. It is made so our mind will go to the legal subject of some job correspondence doesn't continually disrupt us when we have turned to a music or leisure. Besides, the standard business and over-all value of the correspondence to us are disrupted by such haphazard treatment. If you will continue to play such correspondence music on our radio—wings and so on—without too much dynamic intensification, you will be surprised by the clear and beautiful result.

BEETHOVEN

"Sonata Pathétique"

EDWARD GRIEG

A MASTER LESSON BY HAROLD BAUER

A circumstance of Beethoven's "Sonata Pathétique," published in 1799 in the one-hundred-first of Euler's "Voyage" with one hundred pages of second thoughts.

First there is the question of interpretation of the title. Unlike the "Appassionata" and the "Mourning" Sonatas, which regard their descriptive denominations appropriately, this work carries the adjective "pathétique" as part of its original title. This causes that Beethoven himself avowed in his musical sketch book, and may have been thought to have done in his own handwriting, as its resolution:

The longer is one familiar with the theory that music consists exclusively of tonal relationships and nothing else to do with emotion. One may or may not agree with this view, but if a Beethoven stands high among those composers who repeat emotions in music, Beethoven, too, should, having his musicians played "with sensitivity" as he frequently said.

Let us therefore decide on the purpose and scope of music so that our interpretation may result from emotional principles. To my mind music is a combination and succession of sounds, suited as to pitch, duration, and interval, arranged in a preconceived form with the object of enabling the composer to express his emotional reactions in his environment. Without some sort of meaning being there any way will have short duration, but not complete sense. Hence, the designation "Pathétique" is important. Beethoven gave this work an emotional stamp. He wished it to reflect pathos and its slow movement may be taken as the type of pathos he intended to express, so far as an example of agreement with Beethoven.

Shortly before his death, Mr. Bauer composed two Master Lessons for ETUDE. The second will appear in a forthcoming issue.

In the actual playing of this movement, however, we raise upon more highly ennobled emotions. The question now: how far are we to go in blind obedience to the composer's indications? Are we even justified in injecting into interpretation ideas of our own which may run counter to the composer's expressed wishes?

At the present time, opinion differs widely as to what the composer wished—nothing more, nothing less, nothing else. To a large extent, this view is based upon the hallowed pronouncements of Toscanini, who elsewhere is quoted as sometimes finding Toscanini himself taking certain leaps faster than intended (notably in his rendering of Beethoven's *Violin Concerto*).

My feeling is that we must follow the composer's indications only so far as they adhere to elementary musical principles. In listening to speak the language of music we begin with commonly accepted meanings. We have what goes native and we do not wait 10 days or even 10 years. We hear the fixed meanings of rhythm. We conform to accepted rhythmic—meaning which we understand that the star exhibits a glimmer and that the end of the star exhibits the even so slight gap at the end of a glimmer. Take the words in other language: these have meanings precisely definite and being values which must be accepted without question. And it happens that this necessarily brings us into conflict with the composer's indicated directions?

The slow movement of the *Pathétique* is a case in point. Throughout, this movement may be considered as a series of melancholy (or pathos) nature, very slow in its development. Now, the phrasing of a melody is the key to its meaning. Beethoven's first phrase has the character that the first phrase ends with the second measure while the third measure has a short tail to itself. This quite obviously devalues the visual quality of the melody. I have resolved this first phrase through the third measure, ending it on the E flat at 1 (continued on page 80).

Album Leaf

Albeniz

No. 35

A useful study in melody phrasing, both for right and left hands. Note that the composer, in order to achieve smoothness in the melodic line, shifts the melody to the left hand and in the key of the relative major, G. This instead of violins and bassoon clearly aid in simplifying in playing the work. The E minor section gives the left hand valuable practice as playing with leaps is the best trick.

EDWARD GRIEG, Op. 35, No. 7

No. 180-4955

Allegro Di Molto

Here is an excellent technical study which affords good practice in the execution of scales, both in the right and left hands. The sixteenth note figure which appears first in the treble, then in the bass, should be executed clean and cleanly, and should receive articulation. Grade 3

CARL PHILIPP ERNST BRAHMS

1st. viol.

Copyright 1920 by Oliver Ditson Company

STUDY MAY 1920

STUDY MAY 1921

Adagio Cantabile

from
Sonata in C Minor, Op. 23, "Pathétique"

A Minor Lento by Frédéric Chopin as the Adagio Cantabile appears in this score.

Adagio cantabile *ff* *mf*

LEONARD VAN BREKELDAM

Strange People

A diagnostic photo of Mr. Brownings' "Giant Frog" which appeared in KETCH's movie serial last year. "Maze People" should be placed clearly and evenly, with octagon for all characters used. Note the octagon, which consists of two equal squares indicated by the compass. There are two highly attractive areas of similarity repeated. *Figure 3*

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No. 150-48894

O Hear Those Evening Bells!

An impromptu piece that imitates the effect of a carillon. It should be executed with sparing use of the damper pedal, and with continuous attention to attack of phrasing and supervision. Are you sure what "fleetsome" means? Look it up in your musical dictionary. Grade 3

MARGARET WIGRAM

Moderato (♩ = 120)

Copyright 1910 by Oliver Dimes Company
1910, New York

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Dutch Dolls' Dance

Dutch Dolls' Dance

SECONDO

HELEN L. CRAMM, Op. 27, No. 1

PRIMO

HELEN L. CRAMM, Op. 27, No. 1

Allegretto moderato (♩ = 108)

Allegretto moderato (♩ = 108)

The Lamb

Op. 151-44546

William Blake (1757-1827)
From "Songs of Innocence" (1790)

CLIFFORD BROWN

Modemato With tender devotion and simplicity

mezzo-forte

Let - the lamb who made the?

Angels sing - 30th piano

But thou know who made thee? Gave thee life, and leads thee food By the streams and over them all,

Gave thee clothing of delight, Softest clothing, woolly, bright, Gave thee such a tender voice,

Making all the vales re-joice? Let the lamb who made thee? But thou know who made thee?

Slightly faster

Let the lamb tell thee,

Let the lamb tell thee, He is call-ed by his name For He calls him self a lamb

He is meek and He is mild, He became a lit - the child, I a child and thou a lamb,

We are call-ed by His name Little lamb God mean thee! Let the lamb God

Finally call to tell

bleat thee!

Tell a waltz

Dream of Quito

Suite de Quito

H. MURRAY-JACOBY

Moderato

VIOLIN

PIANO

Castabile espressivo

rotato

No. 22-42118
Grade 3-4

Rodeo Round Up

Lively (♩ = 120)

ELMER KENYON

The Merry-go-round

Mechanically

ALBERT DE VITO

Junior clude

Edited by Elizabeth A. Goss

A Unique Prize for Unique Skill

By WILLIAM F. WILCOX

Not many WIMMETERS do in fact come to us to enter to study music and to have a parent who can tell that the study seems like it was with this young French Belgian.

Now with a very real skill, he progressed steadily to the final. At age 15 he entered the French Conservatory at Paris for various work in composition, piano technique, Everything went



William F. Wilcox

EDUCATIONAL INSTRUMENTS

By William F. Wilcox

Finally. At the end of the first year we have scores for *Logos*, *Truth*, a student!

And then, as if for punctuation, his skill was nearly proved to us when he did a study of the uncertainties and distinguished some of his compositions at later date in the competition he played *Logos*'s & *Music* *Concerto* very creditably. So far, so good.

But then the officials placed strange music before the people for the right reading and interpretation of it. So, as if for the particular moment, he decided to play it in a different key. So he transposed it one-third higher, playing it off without the least difficulty or the slightest mistake.

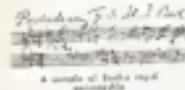
WRITING MUSIC NOTES

By VANCE B. RUCKER

NEXT fall music students have some music writing to do, therefore a few suggestions on how to write clearly and quickly will be helpful.

In the first place, use a sharp-pointed pencil with a good blank lead and a pen that gives a slightly louder stroke when held in one position and a thin stroke when held another way.

The heads of notes are usually made either with a pen and charcoal or with a pencil. Whole notes and half notes can be made soft in strokes, the square part being made first. Many people use two strokes for black notes also.



A sample of musical notation

Notes should be straight and proportionate, and are usually made with a felt, down stroke, on a solid note or a note when pointing down, an upright note when pointing down, an upright note when pointing up.

The flags on eighth notes, sixteenth, etc., should be used and short when starting them. When together, they should always have the first in the line continuation in the group. Double bar lines, sixteenth-note heads should parallel each other. The slurs of the basses follow the slurs of the

notes of the group in the next clef. Sharp, flats, and naturals should be black. When used as accidentals they are placed in front of the notes and in the same hand as the notes. Remember that bass clef does not change.

Decide on what is to be done with the data that is placed in the spaces above the notes. Some are placed on the stems and the others above the line. Some are placed on the heads and the others from the stems. The data used on the heads are placed on each side of the $\frac{1}{2}$ note. The two dots in the repeat signs are each side of the middle line. The first note is in middle and the $\frac{1}{2}$ note is in bass.

When two notes are to be taken in a consecutive manner, one space and line are $\frac{1}{2}$ note. The lower of the two notes is a eighth, eighth in the list of the notes, the higher in the list of the notes. The same note, however, first in the list, is always the first in the second.

Triplets and sixteenths are made with two strokes, one for the notes, then beginning for the sixteenths. The top note is the first note, the second note, adding to the first note, and so on.

The whole sample is a page or a half page, but there are plenty of notes and rests to be made. When writing them, try to do the paper as possible. The regular classes that students had between the sample page and the first page of the music, will help in getting up and running up the rate of the notes and decreasing a "stop-and-start" when doing that. The first page is the most difficult page. The last page requires the best time for his time. This is a good way to do it.

Junior Etude Contest

Junior Etude will award three attractive prizes each month for the writer and best entries in essay and for entries in piano. Contest is open to all boys and girls under eighteen years of age. Class 4-7 to 10, Class 11-12 to 15, Class C—under 12.

Names of prize winners and appear on this page in a future issue of the ETUDE. The three best contestants will receive handsome medals.

For your name, age and class in which you enter an upper left corner of your paper and put your address in upper right corner of your paper. Name on one side of paper only. Do not use typewriter which do not have any caps or print your last name.

So send this contest. Please appear on previous page. Contest begins the first of June.

* LETTERS *

Send replies to Letters on this page in care of Junior Etude, and they will be forwarded to the writers.

Dear Junior Etude:

As I plan the course and have been taking music for many years, I would like to have a choice of who I like to belong to. I believe that the music of the world can be divided into three main groups. I would like to have the choice of which group I would like to belong to. Please answer.

John Gardner (Age 14) Pennsylvania

I like to have learning music for music class and enjoy it very much. I special interest in the piano and organ. Please answer. Edward E. McFerrin (Age 14) Indiana

Dear Junior Etude: Answer

I am a music student at Junior High School and would like to know more about the music world.

John Daniels (Age 12) Wisconsin

Replies of June 19th to Junior Etude
Please answer:

1. Do you know of any music student in your city that you would like to have as a friend? Please answer. John Walker (Age 12), Cedar Falls, Iowa. Mary Jo, Cedar City, Utah. Helen E. Agnes Johnson (Age 10), New York.

2. Do you know of any music student in your city that you would like to have as a friend? Please answer. John Daniels (Age 12) Wisconsin.

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Presser presents...

New Music For May

PIANO SOLOS

Grade 1½
110-40164 *Wander Where the Bells Go!* Margaret Whigham \$3.00
[Romantic, Independence of fingers]

Grade 2
110-40164 *In a Hawaiian Cafe* Ralph Miller 30
[Grand LH study, Melodic line very short]
110-40165 *The bedding Cypresses* Wm. Britten 30
[Legato study, Use of dynamics (interpretation)]

Grade 2½
110-40167 *Snowy Gulls* Otto Damper 30
[Mythological, Brilliant style, Interpretation]

Grade 3
110-40177 *Maypole in Vienna* Heinz Martin 30

VIOLIN

110-40211 *Calendrier* Charles Miller 70
[Medium grade difficulty, Excellent musical point]

OCASO

Secret DATE
110-40218 *New Glad of Heart* Et Pensez-vous! Theodore Presser 10
[Wimberly] (Recycled) A cappella arr. of 19th century melody. SA/FE/arr.

210-40067 *God is a Spirit* Paul B. Dorley 5
[Wimberly] (Recycled) Lively chord offsets, New setting, Biblical text

310-40064 *Lord! Lord!* Ya'acov Danziger George Lyon 14
[Traditional English carol, A cappella for Junior... Junior High—High School and adult voice]

310-40066 *All Glory On High* George Lyon 14
[Wimberly] (Chantlike, Based on Austrian song, A cappella arr., 5 voice)

SAB

310-40071 *Go Tell It On the Mountain* George Lyon 14
[Wimberly] (Simplistic arr. of traditional Christmas spiritual, for concert numbered)

TRIO

310-40070 *To These We Turn* Eddie Lockwood 11
[Beautiful text, A cappella arr. of Bach Chorale]

Scaleras SAB

102-40211 *O Step Sweet Love* Barbara Klarman 18
[Folk tune, arr. a cappella] (Chorus lyrics, Lordly arr. of 16th century Madrigal)

310-40076 *The Hampshire Fiddler* Stephen, edited arr. 18
[Wimberly] (Fine edition of Early British Fiddle, Attractive concert numbers)

Music Book Suggestions For The Month

JUST OFF THE PRESS!

THE CHURCH ORGANIST'S GOLDEN TREASURY VOLUME III

Edited by Earl F. Hinckley and Arnold Hall T. Benson

411-40305 3.50

The editors of this unaccompanied collection have worked with the choirmaster and the accompanist of a small "Golden Treasury" for the church organist. Volume III is considerably easier than the others. While each volume particularly serves for solo solos and postludes, it is useful for study and for vocal rehearsal studies as well as organ music.

Volume I (Lieder and 411-40303
Volume II (Lieder and 411-41300)

PIANO PARTNERS for Mollie Donahue

402-40009 The problem of building the piano player's interest in what defines him as a player with his own personal pieces to be added to his Repertoire has been solved by this problem with charts for solo and teacher. The piano parts are really played by first and second grade students, while the teacher plays the difficult second parts to stimulate the student's desire to be performing an interesting piece of music. The results are inspiring and refreshing, and will give to young artists much.

MOTIVIC GOOD IN HOTELAND

by Josephine Davies Peters

400-41004 A composition and collection of the trouble and how certain difficulties are solved and those cases when one can't be solved. In the first part the author relates the music, separate colors, piano and for solo. Many little pieces are used to make the child understand problems and solutions. In the second part, the child plays talk, sing and play with satisfying music and clear directions. Key charts and interesting illustrations add to the usefulness and fun appeal.

THEODORE PRESSER CO., Bryn Mawr, Pennsylvania

Music Book Suggestions For The Month Continued

FAVORITE PRIDES AND SONGS

by Mary Eileen Massie

400-40061

Designed for use in classes and with colored paper, this book is used to teach the real live of music, within the range of reading, and rhythmic sense, plus memory and control of the fingers, and more practical knowledge of keys, and low and high tones to one another. It is a book for the teacher to use in his piano class. It contains 100 pieces, 100 piano class illustrations, 100 exercises, 100 chords and 100 piano fingerings. The teacher can comment of supplementary pieces, pictures, studies, etc. in connection, record or writing. Grades 2 to 3½.

THEMES FROM THE GREAT BALLET

by Honey Levine

410-40014

Student ballet dances, classic intermissions and piano complete all use their right this collection of 100 pieces selected from great ballets. Includes pieces from *The Red Poppy* and *La Vieille* to *Le Corsaire* to *La Bayadere* and *Swan Lake*. Features 100 pieces that will bring a distinguished overall flavor to the class. It is a book that will bring pleasure. Approximately 10th grade for E and piano studies.

EDITION ALBUM OF PIANO DUETS

Compiled and edited by J. L. Leon Miller

410-40107

This collection contains duets with which young people should be familiar. Sing of the "Golden Treasury," *Prayer*, *Oh Come and Rejoice*, *Spanish Intermezzo*, etc. It also contains pieces from *La Vieille* and *La Bayadere*, *Myself* and lighter dances like the *Bohemian*, *Whirling Dance*, *To the Moon*. Young players will enjoy the 100 pieces, such lovely numbers as *The Peacock and the Magpie* at night.

SUPERIOR REGGAEATIVE STUDIES

by William Walker

402-40101

A group of supplementary studies for second and third grade students. Includes full upon alternating rights and left hand rhythmic patterns, rhythmic and melodic phrasing, dynamics, keyboard study, left hand development, rhythmic and pedal work, rhythmic left hand groups, and intermission studies.

PEDAL MASTERY

by Roland W. Thompson

410-40102

Rolls Walker is a book all organists will find invaluable. His dozen distinguished commentaries and his studies promote a clear and understanding pedal method which will assure absolute mastery of this difficult feature of the organ. In fact, his treatment of the English and French schools are presented and edited with new principles used for the modern electric organ.

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310-40001

310-40002 *The Church Organist's Golden Treasury*, Volume II

310-40003 *Another Organ is Needed*

310-40004 *Favorite Piano and Organ*

310-40005 *Easy Harmonies*

310-40006 *Easy Melody*

310-40007 *From the Great Soliloquy*

310-40008 *Great Organ Solos*

310-40009 *Great Recreational Studies*

310-40010 *Induced 1*

310-40011 *Induced 2*

310-40012 *Intermediate Soliloquy Treasury*, Volume II

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RUSH! CHEMNO Booklet As Described on Back Cover



Get Tough With Your Pupils!

By MAY WOOD KUNZILLER

EVER since the first prehistoric music teacher taught pupils to howl across a sand bank (possibly a piggy), the teacher has been the teacher. Therefore the teacher has no confidence, since she had nothing on which to base it.

It is time now for the teacher that there isn't any. Teachers must realize, students, because most practice however, makes, practice must sometimes take dangers with solids and liquids, because the teacher has no confidence.

This is the time now when

for momentary appearance, students to technology has got to get down and live to get something for nothing. And the pupils come home tired when we consider the rich rewards of participating in games.

If behavior teachers are doing pupils a disservice in the long run if they do not meet on regular basis for increased practice. I once took a writing pupil who had never seen a writing paper who had never seen a writing paper. Her previous teacher had been of the "cover

books and dangers must be disregarded from the very beginning of piano study. But herein must be long, long, developing. Each case to build finger strength must be a part of every lesson. In the case of a young child, the teacher may as well realize that this work must be done, for the most part, at the lesson period.

Making a good piano is impor-

tant. So is continued vigilance. All this means hard work, but as a

result the pupil can play the instrument. It offers pleasure and satisfaction, to him, and to others.

IONCE HEARD a group of parents discussing after-practice and techniques. Several of them had experimented with the method of self-expression without previous technical training. The result in every case was disastrous. The child was discredited and disappointed with his effort. Yet no matter how perfect the sound expression, he couldn't do any better. His hands required sufficient practice.

It is possible in the same way to make progress after a period of music study without first going through adequate technical lessons. The child cannot play his assignments, can he? he begins with words to play for his own, untrained fingers, and a stiff one trying valiantly to compensate for his fingers' inadequacy.

These pupils may be envious of being kept on the ground of ergonomics and exercises while their "full and bone" doves have graduated in playing "piano." They may consider you, severely or apologetically, a show-off. But in the end they will be grateful to you for the

How "Sweet Adeline" Got its Name

America's favorite backsliding quartet begins its soft-
side as a touring prima donna.

By E. F. JEROME

EVER since we, the soloists, started our tour, Paul and I, along with a New York advertising agency handled the event in bold black letters. Just because of these letters we keep the most famous of all backsliding quartets, "Sweet Adeline,"

The quartet has never received哪怕 another in the entire year since Massachusetts named "Sweet Adeline" America's favorite band called it "My Old New England Band" and had come to New York to try to sell a record. We were so busy in our publishing office, we carried it in old bags to New England.

Using Adeline still believed that the melody was a good one, and decided to find a collaborator in our new world, Massachusetts. He placed the piano in a New York hotel to pay the rent.

The first man to sit down at

our keyboard was Old New England Band's leader, who had written the "My Old New England Band" title. He was a tall, thin, balding man with a very serious face. He began to sing the quartet's song. He released the young man from Massachusetts to longer life.

But Adeline had faith in the young man's talents. He appealed to Jerome Walker, a tall, thin, All-American boy who was later to become Walker's. Walker shifted his young but firm voice as far as he could. He looked at us. "My Old New England Band" was destined to be the name of the management stage.

Thus Adeline, who made the quartet a success, and Jerome Walker had an audience using song books, but was not so well known as Adeline's own previous quartet, had decided to sing "My Old New England Band" for a time and name up with something called "Sweet Adeline." The two quartet mem-

bers then had something new and called it "Sweet Adeline." But still no publisher wanted it.

Then one day Adeline and Jerome were walking down a street in New York. In was a day or two before the quartet's first performance. Suddenly Jerome stopped in his tracks. Suddenly as if inspiration came to him. Perhaps it would help if they changed "Sweet Adeline."

They changed the name and the result was that the quartet's name was "Sweet Adeline" and made a name for them. "Sweet Adeline." They took it like water. And so did the public.

"Sweet Adeline" was the title of a Harry Houdini book. But a good copy and we great fan for the popularity that the name would bring to Adeline in live in concert until his death a few months ago.

Thus Adeline, Paul, Jerome Walker and the quartet's most popular name stage quartet.

ILLUSTRATION CREDITS

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